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older scribe, the value set on facsimiles<sup>1</sup> is bound to increase. A camera is the trustiest scribe of all. It is a pity that photography was unknown to the earliest editors. They might have glossed as often as they felt impelled. The importance of the fact that botanists, and like scientists, can not easily alter their specimens before offering them to their fellow students can hardly be too highly estimated.

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#### THE NUMBERS IN THE MANUSCRIPT OF THE OLD ENGLISH *Judith*.

The opinion has long been current that the Old English *Judith*, as we have it, represents but a small part of a long poem, the rest of which is lost. On the other hand, basing their theory upon the extraordinary unity of the portion which remains, several scholars have recently reached the conclusion that the *Judith* is almost complete as it stands. Against this seemingly plausible hypothesis is urged the apparently insurmountable difficulty that in the manuscript are found the numbers x, xi, xii, which would seem to indicate that divisions i-ix, inclusive, have been lost, save for the last fourteen lines of ix.

Now, it is a curious coincidence, and possibly a significant one, that these numbers correspond, respectively, to the 10th verse of chapter 12, the 11th verse of chapter 13, and the 12th verse of chapter 14, of the *Apocryphal Judith*. In each case, the thought, at that point in the poem where a number is inserted, will be found to fit the thought of a corresponding verse in the *Apocryphal* version. More specifically, the number x occurs in the manuscript of the poem just before line 15, and marks the beginning of the feast prepared by Holofernes "*on the fourth day after Judith first sought him.*" Verse 10 of chapter

12 in the *Apocryphal Judith* (the numbering of the English version corresponding, in this case, to that of the Vulgate), reads: "*And in the fourth day Holofernes made a feast.*" . . . . The number xi occurs in the manuscript before line 122, where we are told that God granted success to Judith (this being merely a repetition of the poet's thought added here to connect what precedes with what follows), and then that she placed the head of Holofernes in a bag and returned to Bethulia. Verse 11 of chapter 13 of the Vulgate (the English version being differently numbered here) states that Judith put the head of Holofernes in a bag and returned to Bethulia. Number xii occurs in the manuscript before line 236, where the leaders of the Assyrian army become terrified, send word to the "oldest thanes," who assemble, and then proceed to the tent of Holofernes. Lines 236-241<sup>a</sup> are resumptive, the important facts, *i. e.*, the summoning of officers and the rush to Holofernes' tent, immediately following. Verse 12 of chapter 14 of the Vulgate shows the Assyrian leaders assembling before the tent of Holofernes.

These three numbers, x, xi, xii, may be regarded as sign-posts along the poet's path, set up to direct him from one important event to another. We naturally wonder what other verses of the chapters in the Vulgate, which precede the account represented by the present poem, served as similar landmarks. The conclusion is as startling as it is easily reached. By considering the thought expressed in verse 9 of chapter 11, 8 of chapter 10, and so on through chapter 8, where Judith is first mentioned, we obtain a satisfactory plan of the whole poem as it may have been written. This may be seen at a glance from the following table:

Verse 6 of chapter 8: Judith's sincere mourning for her husband.

Verse 7 of chapter 9: Judith prays for salvation from the Assyrians, whom she would have God treat as He once treated the Egyptians.

Verse 8 of chapter 10: The blessings of the elders bestowed upon Judith just before her departure to Bethulia.

<sup>1</sup> Thanks to Mme. James de Rothschild and to M. Émile Picot, a facsimile of the *Patelin*, printed at Paris about 1500 by Marion de Malaunoy, widow of Master Pierre Le Caron, has lately been published by the Société des Anciens Textes français. Le Roy's edition may before long be published in facsimile.

Verse 9 of chapter 11 : Keynote to Judith's shrewd management of Holofernes. The Hebrews must be made to sin, to be overcome.

Verse 10 of chapter 12 : The feast on the fourth day.

Verse 11 of chapter 13 : Judith's return to Bethulia with the head of Holofernes.

Verse 12 of chapter 14 : Terror of the Assyrians at the Hebrew onslaught, and their assembly at the tent of Holofernes.

The sequence of numbers in each of these two columns, read vertically, with a difference of 2 between each set of numbers, read horizontally, as 6-8, 7-9, etc., suggests the Anglo-Saxon fondness for runes, riddles, and the like. Possibly, in the earlier manuscripts of the poem, the corresponding verses of the Vulgate may have been inserted, after the analogy of the custom of inserting rubrics in the Breviary. Ælfric, in his homily on *Judith*, has put both chapter and verse numberings at the margin, so that it is easy to see how closely he followed the Apocryphal narrative. If the numbers x, xi, xii, of the poem, refer to verses of the Apocryphal version, then the chapter numbers are either obliterated or they may never have been inserted, since it was the verse that was important. One verse may have been taken from each chapter, in regular order, only the number of each *verse* being inserted in the manuscript.

Now, if we regard these numbers in the manuscript as sign-posts, we can readily understand the extraordinary unity of the poem, for only important events, with details sufficient merely to afford clearness, force, coherence, and picturesqueness are mentioned. Moreover, we may gain some light on the vexed question of how much of the poem is lost. As it is, the poem begins just before the feast, and then proceeds with great rapidity and force to the final victory of the Hebrews. What comes before the feast, which is the crucial point in the story, must be wholly introductory. The questions then, are, what was included in the introduction, and how long may this have been? Considering the unity and the rapidity of movement, we must conclude that nine very short divisions constituted the introduction,

and that all together these would be no longer than one of the existing divisions, as from x to xi. But taking into account the fact that as compared with the events after the feast, those which preceded it are relatively unimportant, we may reasonably suppose that the introduction was shorter than one of these divisions, consisting, perhaps, of some seventy-five lines. Basing our conjectures upon the foregoing table, we might conclude that the introduction would present some description and characterization of Judith, and a suggestion of her conduct in widowhood. Then would follow the reason for her prayer, namely, the oppression of the Assyrians, and her preparations for the departure from Bethulia. She would then receive the blessings of the elders, and these sorrowful friends would open the gates for her to go out. Then there would be some account of Judith's deception of Holofernes. We should be given a reason for Judith's appearance in the Assyrian camp, such as is not afforded by the poem in its present form. Judith, with all her shrewdness, would certainly not have supposed that her beauty alone would make it possible for her to obtain an opportunity of accomplishing her secret purpose. She would have sought Holofernes, as the *Apocryphal Judith* tells us that she did, and the poem does not, with some definite proposition. Then the poet, in anticipation of the successful issue of Judith's expedition, would very naturally have ended his introduction with lines 1-14 of the present poem. The note struck here, "firm faith in the Almighty," reverberates through the entire poem, and strongly reëchoes at the close, not necessarily indicating that the poem is practically complete as we have it, but showing that the introduction was thoroughly artistic in ending with, and thus anticipating, the lesson of the poem.

If the poem *Judith* were written to-day, who can doubt that some such introduction as that indicated would be attached?<sup>1</sup> And would not the facts suggested for inclusion, told in some seventy-five lines, or possibly in fifty, enhance the unity of the poem, rather than detract from it? On the other hand, if, as ten Brink and others conjecture,

<sup>1</sup> Cf. T. B. Aldrich: *Judith and Holofernes*, and *Judith of Bethulia*.

three-quarters of the poem are lost, the unity would certainly be impaired by unnecessary material in the first part of the poem. If, again, but a dozen or so lines are missing, we should feel the lack of a good deal that is really essential to the logical sequence of events, as already indicated.

In this connection, it is interesting to observe how other writers have treated the story of Judith, especially in the introduction. In a homily on the subject, Ælfric, who flourished at a time not far remote from that of the author of the Old English *Judith*, whatever date we assign to this, has provided an adequate setting for the story. Dismissing the superabundance of details included, we find in Ælfric's homily facts that we should expect, and really need, by way of introduction. Better still, in an Old French prose version of the story, written by Olivier de la Marche in 1488 or a few years later, which is more artistic than Ælfric's homily,<sup>2</sup> there are narrated some of the events which may have been included in the original of the Old English *Judith*. Thus Judith is briefly described and characterized, we are told that she exhorted her people to trust in God and to pray continually for deliverance from the Assyrians. Then she departed by night with her attendant, leaving guards at the gates. She appeared before Holofernes who, struck by her beauty, inquired the cause of her appearance. She, "using deliberate judgment, replied that the Gods of Israel were at enmity among themselves, and therefore she hesitated to remain in the city." After these preliminary statements, the narrative moves rapidly through the feast and its consequent events, to the dramatic close of the story. Although, throughout this Old French version, there is less vigor and vividness than in the Old English poem, it is interesting to note that its introduction is not only brief, but adequate and artistic, as must have been the introduction to the poem if it ever existed. But since the art of the poem is so striking, we can hardly

hesitate to say that its author did, in all probability, provide a sufficient setting for his story.

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#### AN EIGHTEENTH CENTURY TRANSLATION OF *Ariosto*.

About the middle of the eighteenth century, William Huggins, Esq., and Temple Henry Croker, both had to do with certain translations from the Italian, and their biographers have made contradictory statements of their claims to authorship. The following bits of evidence should serve to clear up at least a part of the confusion.

Under *Ariosto*, Lowndes has "Orlando Furioso in Italian and English, by Temple Henry Croker. London, 1755, 4to., 2 v.," with this comment: "In some copies of this edition (which is in no estimation) the name of Temple Henry Croker is given, in others (erroneously) that of William Huggins appears as translator." Under Croker, the *Dict. Nat. Biog.* cites the above translation, but says nothing of the one ascribed to Huggins; under Huggins, it gives the translation claimed for him, without mention of Croker's. Neither biographer in the *DNB.* seems aware that the *Brit. Mus. Cat.* records, under Huggins's translation: "This is a duplicate of the preceding work, professing to be a translation by T. H. Croker."

This "professing to be" of the *B. M. Cat.* is, so far as I know, the only question of Croker's claim; but the evidence at least confutes the "erroneously" of Lowndes's reference to Huggins. The title page of the translation of 1755 (*Brit. Mus.* 638, k. 12, 13) reads: ORLANDO FURIOSO, by LUDOVICO ARIOSTO, in Italian and English (bust of Ariosto by R. Strange; then four lines from Horace), Vol. I. Printed for the EDITOR, in Rupert-Street, M, DCC, LV. The Dedication runs: "To His Most Sacred Majesty, George the Second, By the Grace of God, Of Great Britain, France, & Ireland, King, Defender of the Faith, &c. This Edition and Translation of Ariosto's *Orlando Furioso*, are, With all Sub-

<sup>2</sup>Professor Albert S. Cook has kindly called my attention to this Old French version, the connection of which with the Old English *Judith* seems not to have been noticed. It is found on pages 43-45 of *Le Triumphe des Dames*. Cf. also Du Bartos: *The History of Judith in forme of a Poeme*. (Englished by T. Hudson; Edinburgh, 1584.)